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**PERIODIZATION OF THE LITERARY PROCESS  
IN WESTERN UKRAINE IN THE PERIOD  
FROM THE LATE 18th CENTURY TO THE 1930s  
IN HISTORICAL PEDAGOGICAL ASPECT**

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**ПЕРІОДИЗАЦІЯ РОЗВИТКУ ЛІТЕРАТУРНОГО ПРОЦЕСУ  
В ЗАХІДНІЙ УКРАЇНІ НАПРИКІНЦІ XVIII – у 30-х рр. XX ст.  
В ІСТОРИКО-ПЕДАГОГІЧНОМУ КОНТЕКСТІ**

*Стаття присвячена висвітленню проблеми періодизації літературного процесу в Західній Україні наприкінці XVIII – у 30-х рр. XX ст. у вимірі історії педагогіки. Доведено, що розроблення періодизації літературного процесу досліджуваного періоду в історико-педагогічному вимірі вимагає випрацювання спеціальної методологічної програми міждисциплінарного характеру, що складається з трьох основних блоків: 1) літературознавчого; 2) освітньо-педагогічного; 3) конструювання періодизації у контексті досліджуваної проблеми. Кожен із цих компонентів докладно схарактеризований авторами. Зазначено, що результати аналізу репрезентативних студій не виявили продуктивного досвіду розробки цілісної регіональної періодизації літературного процесу в Західній Україні, але науковці досить глибоко дослідили його окремі етапи і тенденції, що створює підґрунтя для реконструкції динаміки розвитку цього феномену, який трансформувався, модифікувався під впливом ідеології панівних політичних режимів, європейського й українського письменства Наддніпрянщини.*

*У контексті досліджуваної проблеми представлені періодизації свідчать, що літературний процес у Західній Україні наприкінці XVIII – у 30-х рр. XIX ст. спирався на значну традицію розвитку національного письменства та загалом вписується у загальну схему його розвитку. У регіональній проекції він має свої, зумовлені відомими соціально-історичними і національно-культурними чинниками особливості, які стають ще виразнішими у вимірах Галичини, Буковини, Закарпаття, Волині. Констатовано, що детермінований різними чинниками суспільно-політичного і соціокультурного порядку літературний процес у Західній Україні наприкінці XVIII – у 30-х рр. XX ст. є складним, багатоаспектним, поліструктурним явищем, що становить окрему яскраву сторінку в історії української культури і літератури. Завдяки інтеграції потужного інтелектуального потенціалу письменників розглядаємо його як унікальний продуктивний складник розвитку національної педагогічної думки України.*

*В історико-педагогічному вимірі визначено п'ять основних періодів розвитку західноукраїнського літературного процесу: 1) церковно-освітній (середина 1870-х – 1820-ті рр.), що поділяється на два етапи: 1772–1805 рр. та 1806–1820 рр.; 2) будительсько-просвітницький – 1830-ті – перша половина 1870-х рр. – також має два етапи, які розмежовує 1848 р.; 3) піднесення літературного життя другої половини 1870-х рр. – 1914 рр.; 4) воєнно-революційних потрясінь 1914–1919/20 рр.; 5) міжвоєнний період XX ст., у якому відстежуються два етапи 1920-х та 1930-х рр. Кожен з цих періодів має свої риси й особливості ідейно-ціннісного та художньо-стильового характеру, увиразнені в художніх рефлексіях широкого комплексу проблем освіти, виховання і розвитку особистості.*

**Ключові слова:** Західна Україна; літературний процес; міждисциплінарний підхід; освітні проблеми; періодизація; письменники.

## PERIODIZATION OF THE LITERARY PROCESS IN WESTERN UKRAINE IN THE PERIOD FROM THE LATE 18th CENTURY TO THE 1930s IN HISTORICAL PEDAGOGICAL ASPECT

*The article covers the problem of periodization of the literary process in Western Ukraine in the period from the late 18th century to the 1930s in the aspect of the history of pedagogy. It has been proved that the development of the literary process periodization of the studied period in the historical and pedagogical aspect requires a development of a special methodological program of interdisciplinary character, consisting of three main blocks: 1) literary studies; 2) educational and pedagogical; 3) constructing the periodization in the context of the problem under study. Each of these components is described in detail by the authors. It is noted that an analysis of representative research did not reveal a productive experience in the development of a holistic regional periodization of the literary process in Western Ukraine, but the scholars have deeply studied its individual stages and trends, which creates the basis for the reconstruction of the dynamics of this phenomenon, which was transformed and modified under the influence of political regimes and the European and the Dnieper Ukrainian writers. In the context of the problem under investigation, the presented periodisations indicate that the literary process in Western Ukraine in the period from the late 18th century to the 1930s was backed by a significant tradition of national writing and fits in with the overall scheme of its development. In the regional projection, it has its peculiarities caused by the well-known socio-historical and cultural factors, which become even more pronounced in Galicia, Bukovina, Transcarpathia, Volhynia. It is stated that the literary process in Western Ukraine in the period from the late 18th century to the 1930s, determined by various socio-political and cultural factors, was a complex, multidimensional, polystructural phenomenon that makes up a distinct vivid page in the history of Ukrainian culture and literature. Due to the integration of the writers' powerful intellectual potential, we consider it as a unique productive component of the development of the national pedagogical thought in Ukraine. In the historical pedagogical aspect five major periods of development of the Western Ukrainian literary process can be identified: 1) ecclesiastical educational (mid 1870s – 1820s), divided into two stages: 1772–1805 and 1806–1820s.); 2) enlightenment (1830s – first half of 1870's, divided into two stages, the turning point being 1848); 3) activation of the literary life in the second half of the 1870s – 1914; 4) the war and revolutionary upheavals of 1914–1919/20; 5) the interwar period of the twentieth century, divided into two stages – the 1920s and the 1930s. Each of these periods has its own features and peculiarities of ideological and artistic character, expressed in the artistic reflections of a wide range of problems of education, upbringing and personality development.*

**Key words:** Western Ukraine; literary process; interdisciplinary approach; educational problems; periodization; writers.

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## Introduction

During the last decades, the process of accumulation of historical and pedagogical knowledge has intensified, and the legacy of innovative educational and pedagogical processes of the past is being considered. Addressing these issues is both a tradition and an innovation and promotes the idea of the pedagogical process as a whole. In the modern history of pedagogy, the issue of appealing to the primary sources of Ukrainian pedagogical thought, to unknown or little-known (original) texts, a new reading of the legacy of individual thinkers and pedagogue writers is topical. In view of this, the formation of a personalist approach in scientific research has become extremely important. As the reputable scholar O. Sukhomlynska notes, “a pedagogical persona is more than a scientific, educational or creative biography; it is rather a personalized process of formation of values and culture within the humanitarian tradition, its certain concrete model” (Sukhomlynska, 2003, p. 26). Therefore, it is quite natural that in recent years, studies have been intensified, which provide a scientifically valid assessment of the activities of pedagogical figures who developed of the national pedagogical thought, education in the mother tongue, presented the Ukrainian pedagogy as an organic component of the national culture, worked on the national idea – the enlightenment of Ukrainians (Dibrova, 2017). It is no coincidence that a special pedagogical discourse was created in the Ukrainian literature, especially in Western Ukraine: many authors, during different periods of literary history, described systems of education, reflected the state of education, and expressed their pedagogical views. An analysis of the works and life career of educators, writers, and public figures who made a significant contribution to the development of the national education and were not properly evaluated in their time remains relevant. Of particular importance is the legacy of the national system of education in the period from the late 18th century to the 1930s – a period which is the beginning of the development of the modern national pedagogical thought and is considered as “the enlightenment, cultural period”.

**The analysis of recent research.** In Ukrainian science the problem raised is covered mainly in the context of the development of the literary or educational processes, and at their intersection only in separate subject matter perspectives (studios about pedagogical personalities of writers, for example, the works of H. Vasyanovych, O. Vyshnevsky, M. Chepil about I. Franko (Chepil, 2016) and usually in narrow chronological periods and in relation to certain regions – Galicia, Bukovina, Transcarpathia, Volhynia. We can distinguish a number of fundamental publications, which systematize and represent the achievements of famous representatives of the national pedagogical thought. One of them is a two-volume *Ukrainian Pedagogy in Personalities* edited by O. Sukhomlynska (2005), which presented a constellation of well-known figures who personify the development of pedagogy from the times

of Kievan Rus up to this day. Although it contains essays on nine personalities which are the subject of our study (Sukhomlynska, 2005), we do not see many prominent cultural figures, including Lesya Ukrainka, among others. Of considerable informative value are the regional publications: “15 not the last of the Mohicans. Teachers and scholars of Bukovina in the second half of the nineteenth and early twentieth centuries” (Babych, 2010), “Anthology of pedagogical thought in Eastern Galicia and Ukrainian Diaspora of the Twentieth Century” prepared by T. Zavhorodnya (2008), etc., where, along with information about educators and bibliographies of their works and studies, complete texts of works or fragments of works are provided, many of which being inaccessible for researchers.

The experience of a prosopographic analysis of the studies that synthesize the creative and social activities of individual groups and generations of pedagogical staff in particular problems, areas, etc. is useful. For example, the works T. Nadimyanova’s on the educational activities of Transcarpathian enlighteners in the 19th century (Nadimyanova, 2006); Z. Nahachevska on the history of pedagogical thought and enlightenment in the women’s movement of Western Ukraine in the second half of the 19th century – 1939 (Nahachevska, 2007); O. Yatsyna about the activity of educators, members of the “Prosvita” (Enlightenment) in Transcarpathia during the interwar period of the twentieth century (Yatsyna, 2009), and others that are important for reconstructing collective portraits of personalities and for solving other scientific problems. However, the problem under consideration has not been a subject of a holistic study by scholars.

**The purpose of the research** is to depict the periodization of the literary process in Western Ukraine in the period from the late 18th century to the 1930s in the history of pedagogy aspect.

### **Periodization of the literary process as a pedagogical problem**

The development of the literary process periodization of the studied period in the historical and pedagogical aspect requires a development of a special methodological program of interdisciplinary character, consisting of three main blocks: 1) literary studies; 2) educational and pedagogical; 3) constructing the periodization in the context of the problem under study. Let us dwell on them in more detail. an analysis of representative research did not reveal a productive experience in the development of a holistic regional periodization of the literary process in Western Ukraine, but the scholars have deeply studied its individual stages and trends, which creates the basis for the reconstruction of the dynamics of this phenomenon, which was transformed and modified under the influence of political regimes and the European and the Dnieper Ukrainian writers (Dibrova, 2017). In the context of the problem under investigation, the presented periodizations indicate that the literary process in Western Ukraine in the period from the late 18th century to the 1930s was backed by a significant tradition of national writing and fits in with the overall scheme of its development. In the regional projection, it has its peculiarities caused by the well-known socio-historical and cultural factors, which become even more pronounced in Galicia, Bukovina, Transcarpathia, Volhynia.

One such example is the periodization of the literary process in Transcarpathia by the famous Canadian Ukrainian R.P. Magocsi, which is based on peculiarities of the linguistic and literary situation and changes in ideological trends. The following periods of its development are distinguished according to these features: 1) the 17th to the early 18th centuries (dominance of Church Slavonic and vernacular); 2) the mid-nineteenth century to 1918 (coexistence of different language forms: Church Slavonic diluted with the vernacular, Ukrainian and Russian); 3) 1919–1945 (existence of Carpatho-Ruthenian, Russian and Ukrainian literary languages) (Magocsi, 1996). Despite the incompleteness of this periodization, Ukrainian scholars often take it as the basis for their research. Concurrently, it is complemented by an emphasis on the role of the Hungarian language in the literary process as such, which significantly strengthened its influence in the mid-19th to the early 20th centuries and influenced the vocabulary of the vernacular and the creation of the Carpatho-Ruthenian language, used for compiling grammars of the Ruthenian language and publishing literary works (Savchuk & Bilavych, 2019b). This example shows how historical, cultural, linguistic, ideological, and other factors predetermined the peculiarities of the development of literary processes in individual regions. This complicates the development of their periodization, which are a priori conventional. Despite all the diversity of the character and manifestations of the literary and educational processes in the four Western Ukrainian regions, they have much in common in the progress timeline. This creates an important theoretical and methodological basis for the development of the periodization of the literary process in Western Ukraine in the period from the late 18th century to the 1930s in a historical pedagogical context that finds expression in the following aspects.

First, its primary criterion is the activity of literary pedagogical personalities of writers who reflected similar dominant ideas and views on the problems of education, upbringing and personal development. Second, this process fits into the overall outline of the social development of the Western Ukrainian region over the said period, which involves taking into account the inherent traits and trends. Third, an understanding of the structure of such periodization has been formed, which implies that separate stages and phases of development are separated within the main periods. Fourth, it was taken into account that every periodization of the development of a social phenomenon is to some extent provisional, since the intervals defined by any approach cannot indicate the completion of certain creative ideas, views, concepts that either arose in the past or continued to exist in subsequent periods. In all cases, the most important common traits, characteristic for the educational and literary processes of the Western Ukrainian regions were taken into account, and emphasis was placed on Galicia as the cultural and artistic hub.

### **Periodization of the literary process in Western in the period from the late 18th century to the 1930s in historical pedagogical context**

Based on the above provisions, we determine the five major periods of development of the literary process in Western in the period from the late 18th century to the 1930s in historical and pedagogical context: the first – ecclesiastical educational

period (mid 1870s – 1820s), can be divided into two stages: 1772–1805 and 1806–1820s); the second – the enlightenment period covers the 1830s to first half of 1870s. It also has two stages, the division point between them being 1848; the third period – the most productive in the educational and pedagogical aspect – was the period of activation of the literary life in the second half of the 1870s to 1914; the fourth was the period of the war and revolutionary upheavals of 1914–1919/20; the fifth – the interwar period of the twentieth century – was an era of ideological diversity in the literary process and can be divided into two stages – the 1920s and the 1930s.

Let us outline some of the main features and trends of the said periods. Although representatives of the clergy were the main social and intellectual basis for the development of the literary process in the first two periods, the targets of their educational and pedagogical and educational activity were different. In the first ecclesiastical educational period (mid-1870s – 1820s), they were characterized by two basic targets: the internal one focused on the development of education and cultural life of the clergy itself, and the external one aimed at “moralization” of the lay people.

An important feature and trend of this period was the preemptive development of the educational process, which stimulated the development of pedagogical thought and literary process. The basis for its division into two stages was the framework law, the so-called “Political School Charter” adopted by the Vienna Government on August 11, 1805, which was formally in force until 1873, and actually defined the educational outlines of the next century. Prior to its adoption, access to education was rather limited, and it remained mainly a privilege for the representatives of the clerical estate (Nahachevska, 2007, p. 29). This created the basis for the formation of a public schooling system. The adoption of the law encouraged writers to write works on moral and religious topics and grammar books not only for adults, mostly peasants, but also for students of public schools. The Society of Greek Catholic Priests in Przemysl established in 1816 by a renowned priest and writer I. Mohylnytsky had a symbolic significance. According to I. Franko, it was the first conscious attempt to “organize intelligent forces” for the implementation of “the popular education”, which gave impetus to the intensification of work in this direction (Franko, 1902, p. 266).

The basis of the name of the second, enlightenment period of the 1830s to 1848, the term “enlighteners” denotes a constellation of cultural and public figures who came up with the ideas of education and enlightenment of the Ruthenians, and reflects a close connection of the enlightenment movement with the national and cultural revival of the Slavic peoples under the Habsburg monarchy of the late 18th to the first half of the 19th century.

Maintaining the idea of the Slavic unity and proceeding under the slogans of the struggle for the preservation and development of national languages, literatures, cultures and traditions, the literary movement in Western Ukraine had its own peculiarities. Here it began later than in other Slavic provinces of the monarchy, so



it was influenced by their spiritual leaders, including the figures of the Czech Renaissance J. Kollar, P. Safaryk, V. Hanka, F. Palacky, J. Kopitar and others. Its motive force were the representatives of the clergy, which led to a certain conservatism of ideas, loyalty to official factors, inconsistency in the matters of language, culture, self-identity of the Ruthenians, etc. The internal regional specificity of the Western Ukrainian enlightenment movement was also clearly noticeable. The most powerful constellation of its activists formed in Transcarpathia (M. Luchkay, I. Silvai, A. Dobriansky, O. Dukhnovych, I. Bazylovich, etc.) (Yatsyna, 2009), who “awakened” regional (“Carpatho-Ruthenian”) consciousness among the indigenous population with their literary and educational work by popularizing their history and culture, publishing books, magazines, school textbooks, introducing the vernacular into the educational process, etc.

In the ideological sense, the movement in Transcarpathia largely developed in the fairway of the cultural relations with Russia and was influenced by Russophiles, while in Galicia, where it became embodied first and foremost in the figures of the Ruthenian Trinity and was based on the ideas of romanticism; due to their works it acquired a national, unionist character. We agree with the opinion of the scholars who include in its ranks the writers and linguists I. Mohylnytsky, Y. Lozynsky, Y. Levytsky, because they proved with their grammars and artistic works the singularity and self-sufficiency of the Ruthenian (Ukrainian) language as one of the “Slavic ancient languages” and contributed to its introduction into the educational process of public schools (Savchuk & Bilavych, 2019a). The main significance of this period is that, imbued with the ideas of Romanticism, its representatives, famous writers and priests, actualized the idea of ethno-cultural identity of Ruthenians (Ukrainians), though had not yet come to the idea of the mass enlightenment, and caused the opening of national schools, writing textbooks for them, but (with the exception of O. Dukhnovych) did not yet begin substantive development of the theory and practice of teaching and upbringing, etc.

### **Features of the development of the literary process in Western Ukraine in the early twentieth century through the prism of educational problems**

The fourth period of the war and revolutionary upheavals of 1914–1920 was the period of the First World War and the existence of the Western Ukrainian People’s Republic (ZUNR) in Galicia, Bukovina and Volhynia, and of the Ukrainian People’s Republic (UNR) in most of Volhynia. There was another radical change in the political map of Europe, where instead of empires new states and new national literatures emerged. However, the defeat in Ukraine’s national liberation struggle seemed more complicated, more dramatic. Due to the division between neighboring countries, its literary process was separated not only in the ideological and artistic, but also in the national, political, territorial and regional dimensions. This phenomenon caused its basic features and became the subject of a literary discourse.

The approach that the Western Ukrainian literary process in the interwar period should be considered and studied in a nationwide artistic and literary context, taking into account all the national manifestations and regional specificities, has



some sense and arguments (Ilnytsky, 1995). The concept of the “parallel” development of the cultural, including literary, processes on both sides of Zbruch is not identical but consistent with this approach. This “two-track phenomenon” does not, in the end, signify their antagonism, but clearly articulates their difference (Kosyuk, 1968, p. 7). The development of the Ukrainian literary and educational processes during the interwar period of the twentieth century looks complicated and contradictory. Divided by state borders, the Ukrainians had different conditions for self-expression, but each of their parts in the Soviet Eastern Ukraine, Western Ukrainian subregions and in the emigration remained a priori incomplete, “inferior”. Thus, when, according to N. Maftyn, the “gap of the thirties” dominated in Soviet Ukraine, it was the Western Ukrainian and emigrant literature that assumed the vital for the whole nation function of spiritual preservation (Maftyn, 2009, p. 4). Such conditional “ambivalence” was reflected in the educational aspect of their artistic work, in particular, the choice of their themes, styles and content. The development of the literary process in Western Ukraine, having avoided the tragedy of physical extermination, looks rather complex and diverse in ideological and organizational terms. Back in the 1920s the attempts to separate it on ideological grounds were condemned. Instead, it was argued that all the Western Ukrainian writers “form one group of this part of the national literature”, so they can be distinguished not on the basis of their “own writings”, but by the ideology of the journals with which they collaborate (Rudnytsky, 1928).

The Western Ukrainian literary process of the interwar period was characterized by an objective pattern, when the ideological orientations of writers largely determined their artistic pursuits (Ilnytsky, 1995). We consider this feature decisive for understanding the peculiarities and tendencies of the literary process in Galicia, Transcarpathia, Bukovyna, Volhynia, which accordingly affected the nature and content of the writers’ reflection of education and upbringing in their works.

In the literary life of Galicia we distinguish four major literary orientations (the scientific tradition permits the use of the terms “trend” or “current” in their use, but this should not confuse their division into purely artistic categories). We identify them on the basis of the grouping of artists around certain ideologically oriented publications, which were mostly press organs of relevant formal (statutory) and informal literary and artistic associations.

The first – the liberal or liberal-modernist trend – is the most indistinct in the ideological sense, so its leading representatives are related to other orientations. Its first grouping (R. Kupchynsky, O. Babiy, V. Bobinsky, Y. Shkrumelyak, M. Matviyiv-Melnyk, L. Lepky, etc.) rallied around the magazine “Mytusa” (1922), the organ of the eponymous circle of symbolists. The flavor of heroic patriotic works of the “Mytusans” are expressed by the songs of L. Lepky “Behold There’s a Village”, R. Kupchinsky “For the native land” and others. They were actively used as marches in the activities of youth organizations “Sich”, “Luh”, “Plast”, “Sokil” and in mass cultural and educational events.

In the 1930s the leading adherents of the crystallized liberal orientation Y. Shkrumeliak, B.-I. Antonych, O. Turiansky, Iryna Wilde, B. Lepky, N. Koroleva, A. Chaikovsky and others grouped around the magazine “Zustrich” (1934–1938), co-edited by M. Rudnytsky, S. Hordynsky, V. Simovich and O. Bodnarovich. The writers sought to free themselves from ideological commitment, among them writers who wrote for children and about children (I. Wilde, Y. Shkrumeliak, A. Chaikovsky, etc.). The representatives of the liberal orientation were distinguished by a wide range of understanding the educational processes and phenomena. Most typically and expressively it was manifested in the infused humanistic pathos and imagery of the innovative poetry of B.-I. Antonych, who already in his first collections “Greetings of Life”, “Three Rings” and others became a true idol of the high school and student youth. Promoting the principle “Through the family to the might of the nation”, Iryna Wilde, in her modernist stories “Butterflies on stilts”, “It Strikes Eight”, the novel of education “Adult Children” affirms the idea of raising a strong free personality and high spiritual and civic mission of the woman. The historical stories of A. Tchaikovsky (“The Cossack’s Revenge”, “The Little Bohdan”, “Before the Uprising”, etc.), who was called “Cossack father” by the contemporaries, impressed the children, teenagers and adults, because on the basis of fascinating adventure stories they forced the hero to seek a way out of difficult situations in which the will and character crystallized.

The representatives of the Christian Catholic line (H. Luzhnytsky, O.-M. Mokh, S. Semchuk, V. Melnyk, O. Nazaruk) consolidated in the Logos group (1927–1931), which published the magazines “Postup” and “Dzvony”. Based on the aesthetic principles of symbolism and impressionism, they reflected the high-spirited synergy of the Lord’s Word and promoted the humanistic ideals of love for man. Their works, characterized by distinct moral, ethical and national-patriotic pattern, inspired the youth and the public to sacrificial cultural work in order to uplift the culture and spirituality of the Ukrainians.

The most striking trend of the literary life was the fourth, nationalist, trend, represented by the iconic figures of U. Samchuk, O. Babi, Y. Klen, E. Malaniuk, O. Olzhych, O. Teliha, L. Mosendz and others. They grouped around successively changing magazines, the Literary and Scientific Bulletin (1922–1932), its successor, the Bulletin (1932–1939), and also around the magazines Dazhboh (1932–1935), Obrii (1936–1937), and Naperedodni (1938). Thanks to the editorial talent and ascetic work of B. Kravtsiv and D. Dontsov, who promoted “literary imperialism in belles-lettres” in these journals, and the vivid patriotic works of the above writers, the nationalist orientation acquired the top place in the Western Ukrainian literary process of the interwar period and exerted great influence on the rise national self-awareness, patriotic feelings, civic position and desire for sacrificial service for the sake of the people for a whole generation of the Ukrainian youth. The passionate poetic, prose, dramatic works by representatives of this trend (referred to in the literary process as “the Bulletin people”) radiate a sincere love for Ukraine, the ideas of unity and freedom as the primordial ideals of the Ukrainian nation.

The literary process of the 1920–30s in Volhynia reflected the contemporary cultural and educational problems. First, only this period, actually, can be referred to as a separate relatively holistic national cultural phenomenon, since in the pre-war time it was represented by individual phenomena, such as the Kosach family and its adherents, and figures with indistinct national orientation. Second, the Volhynian literary movement developed in line with that of Galicia, its figures gravitated to the same literary associations and were published in their literary publications, in particular the Soviet-oriented (M. Kalynchuk, G. Zhezhko, etc.), nationalist (U. Samchuk, G. Orlivna, O. Stanchuk) and others. Third, the literary critics speak of the rise of a “new wave” of Volhynian writers in the 1920s (M. Kalynchuk, V. Myzynets, I. Stepaniuk, K. Polishchuk, etc.), who, despite their different ideological convictions and artistic aspirations, shared a genuine love for Volhynia. However, the focus on eulogizing the beauty of the Volhynia region estranged the writers from the national issues. This ambiguously affected the ideological and educational aspect of their works, because the crystallization of patriotic feelings and national consciousness a priori implies the cultivation of love not only for one’s land but for the whole Ukraine and its people. This feature was even more pronounced in the fourth peculiarity of the literary process in Volhynia, which is related to the influences of the regionalization policy. Its manifestation was the overemphasizing in the artistic and journalistic reflections of the ethnocultural “originality” of Volhynia, which focused the upbringing of its Ukrainian population, first of all, as loyal citizens of the state who “peacefully co-exist” with Poles and other ethnic groups.

The same as in Galicia and Volhynia, but also specific features and tendencies were characteristic of the literary process in Transcarpathia. Its leading figures of the interwar period claimed that in the past Ruthenian (Ukrainian) literature of the region exposed “little creativity”, and now it is time of “general shaking off the snare of the past and opening of our eyes”. This “brought about a national revival of literature” (*Almanakh pysmennykiv*, 1926, p. 3). Its growth in the 1920s was compared by a well-known critic O. Hrytsay with the similar process that Galicia experienced during the Ruthenian Trinity era. He called the publication of the Writers’ Almanac of Subcarpathian Ruthenia “Trembita” (1926) “a peculiar epoch-making phenomenon”, because it was “a book written in pure vernacular” (Hrytsay, 1928, p. 2).

Two main goals are obvious in the social and artistic discourse on the development of the Transcarpathian literary movement during the interwar period of the twentieth century: increase of the national self-awareness of the children and adolescents of the land and raising the artistic level of the literature. To achieve this, the writers should not complain about the circumstances, but constantly work on themselves, learn from Shevchenko and Franko, who did not have “any better circumstances”, to follow the example of Galicia and Eastern Ukraine figures who “with their will power only became poets on the world scale” (Harasevych, 1938). Considering the renewal of the literary process of the 1920–30s in Transcarpathia

in the educational aspect, we can identify two of its important features. After the Muscophilic trend had been forced out, it was finally superseded by the Ukrainian trend, which was based on folk poetry and the best national traditions. Comparing these two orientations, the contemporary scientist V. Byrchak states: “The Russian [literature] is passive, suppressed” and the Ukrainian one is “full of faith, progressive...”, so it became “the only expression of Ukrainian folk life in Subcarpathian Ruthenia” (Byrchak, 1993, p. 186). An important reason for its development on a national basis was the adoption of the phonetic spelling, which is close to the vernacular, in which a considerable proportion of dialecticisms remained. The Transcarpathian literature became more open to European external influences due to its close links with the Prague Center of Ukrainian Emigration, since their representatives were located within a single state (Nadimyanova, 2006, p. 14).

In Bukovina the Ukrainian literary life of the interwar period of the twentieth century was developing under unfavorable socio-political conditions. In the first decade, its only real manifestation was the literary monthly “Promin” (1921–1923), which united such active figures of the national liberation struggle as I. Bordeiny, Ostap Vilshyna, Dmytro Herodot, K. Lastivka, I. Pihuliak, and others (Babych, 2010). Appealing to the youth of the region, they eulogized the heroics of the struggle and urged to continue the cause of the fallen heroes, therefore because of their irreconcilable national patriotic position, the magazine ceased to exist under the press of powerful oppression. After a decade of decline, the literary movement in the region began to revive only in the mid-1930s due to the advent of the second literary journal “Samostiyna Dumka” (Independent Thought) (1934–1936). Due to the support of the prominent figures of Galicia and the emigration it had a distinct nationalist orientation, so its existence was short-lived. In such gloomy circumstances, Bukovina’s literary process remained fragmented and underdeveloped in a genre-specific sense. It was dominated by poetry, with a few instances of short stories and artistic newspaper articles, while novelistics and dramaturgy was only embryonic. According to literary critics, the overall artistic level of the literary heritage of Bukovina was much lower than that of the writers of Galicia and Transcarpathia (Hlakovych, 2003). This is also reflected in its contribution to the development of the national pedagogical thought.

### **Conclusions**

Determined by various factors, the literary process in Western Ukraine in the late 18th century to 1930s is a complex, multidimensional, polystructural phenomenon that makes up a distinct vivid page in the history of Ukrainian culture and literature. Due to the integration of the writers’ powerful intellectual potential, we consider it as a unique productive component of the development of national pedagogical thought in Ukraine. In the historical pedagogical aspect five major periods of development of the Western Ukrainian literary process can be identified: 1) ecclesiastical educational (mid 1870s – 1820s), divided into two stages: 1772–1805 and 1806–1820s.; 2) enlightenment (1830s – first half of 1870’s, divided into two stages, the turning point being 1848); 3) activation of the literary life in the second

half of the 1870s – 1914; 4) the war and revolutionary upheavals of 1914–1919/20; 5) the interwar period of the twentieth century, divided into two stages – the 1920s and the 1930s. Each of these periods has its own features and peculiarities of ideological and artistic character, expressed in the artistic reflections of a wide range of problems of education, upbringing and personality development.

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